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the pitcher (S. *jarro*) and the saucer (S. *cazuela*) are more European than Indian and are mentioned by the Spanish names only.

Minor elements in the culinary paraphernalia are the shallow wooden boat-shaped mixing bowl (S. *batea*), the wooden spoon (S. *batedor*), and the small, rectangular, handled fan (S. *aventador*) with which the fire is blown up. For picking fruit from trees a cage-like picker of cane, on the end of a long pole, is employed. This is called (S.) *canastilla* or (N.) *acatecomatl*.

Other house furnishings vary considerably with the wealth and education of the owner. Characteristically, however, the bed (S. *cama;* N. *tlapechtli*) is a mat (S. *petate;* N. *petlatl*) spread on the ground or on a low wooden platform. Often another aboriginal form of bed is used: splints of Mexican *bambú* (S. *otate;* N. *ohtlatl*) are stretched in both directions across a framework of low posts driven in the ground. Tables are common but often absent in poorer houses. The backed chair is not rare, but much commoner is the low, backless bench. Although occasionally reminiscent of the pre-Columbian *icpalli*, it nevertheless is generally European in form. No adult sleeps in a hammock, but babies are usually cradled in a flat, swinging framework which is homemade. This resembles other Indian cradle-frames, but bears the Taino name *hamaca*.

Certain domestic accessories of European origin have become firmly associated with the aboriginal elements and are always found in the house. Chief among these are the steel knife, the small iron kerosene flare

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be expended on the *fiesta* to maintain the *barrio* prestige. The organizations which support the carnival, a secular *fiesta*, are creations of three of these *barrios*. These three *compársas* (groups of men organizing masked "leaping") strive each to make a better show, offer a larger orchestra than do the others, and as a consequence disputes not infrequently arise.[1]

It is not too much to say that the members of a *barrio* tend to think and act alike. In very large measure this is because of the unifying and centralizing influence of the chapel and its *santo*, with the attendant co-operative work and play. A group of men of the *barrio* together prepare the *milpa* of the *santo* for sowing, together hoe the growing maize, together gather the harvest. A group of women of the *barrio* together prepare the food for the men so employed in the fields. In the former cases the work is done under the direction of the steward (*mayordomo*) of the *santo*. His wife, or the principal woman of his household, organizes the cooking of *tortillas*, beans, and meat.

In some instances there are economic factors which enforce this collective sentiment. Thus, what charcoal is burned in Tepoztlán is nearly all burned in San Pedro, and, to a less extent, in Los Reyes. The members of these *barrios*, in cutting, hauling, and burning

[1] During the year of the writer's stay trouble between Santo Domingo and San Miguel was only averted by an arrangement that the two *compársas* were to "leap" on different days. As has been pointed out, the competitive spirit does not prevent *mayordomos* of *barrios* and villages from co-operating for important *fiestas*.

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438 wood, are drawn together by their common occupa-
476 tion. More marked is the part played by the twisting
621 of ropes of maguey fiber among the inhabitants of
● [372] San Sebastian. This industry, introduced a generation
[283] ago by an emigrant to Tepoztlán, has spread to few
houses outside of the *barrio* in which he settled; but in
San Sebastian almost every household is so occupied,
[439] and when there is an important fair in some larger
town in the state, the men of San Sebastian will go
there almost in a body to market their lassos and
riatas.

184 The *barrios* have, indeed, obviously different cul-
621 tures, or, what is the same thing, different personal-
829 ities. The varying characteristics of the *barrios* are
recognized by the Tepoztecos themselves, and at least
the more reflective of them can express the differences
they feel. Thus, Santo Domingo is the most civilized
barrio, and the most patriotic (i.e., most nearly con-
scious of national feeling). Their chapel is decorated
with Mexican flags; a modern orchestra was organized
here, etc. Santa Cruz is strongly primitive—Catho-
lic, exclusive, and independent—"Santa Cruz governs
itself like a little republic." San Pedro is a *barrio* of
poor, illiterate people who preserve to a marked ex-
tent ancient mentality and resent the presence of out-
siders in their midst, etc.

103 The consciousness of *barrio* personalities receives an
621 expression in names which are applied to the *barrios*.
829 These names are in Nahuatl and are in every case the
names of animals. The names are:

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agricultural seasons, while at other times of the year they may be largely or wholly idle.

The daily cycle of activity of the woman, on the other hand, follows much the same course throughout the year, but is not so clearly ended each day by the coming of darkness. While he is led by the cycle of the sun, she is the servant of another cycle—that of hunger and its satisfaction. The woman's practical activities are organized around the preparation of food. Grinding and cooking, she is engaged most of the hours of the day and many of the night. The man fetches wood for the hearth from the mountains, and brings most of the water used from the nearest tank; the rest of the domestic economy is in the hands of the woman.

The day begins while yet the sun is below the horizon. At once five hundred or more fires are kindled by the women of Tepoztlán; the acrid, low-clinging smoke of the pitch-pine kindling rises from the valley. The housewife begins at once to grind maize for the morning *tortillas* and to cook the breakfast dishes. Usually three meals are taken, one at about seven or eight o'clock, another an hour or more after noon, and a third at seven or eight at night. Some people, for whom the night is cool and the bed hard, stir themselves once during the night to eat once more before returning to rest.[1] At every meal *tortillas* are eaten. If times are bad, there may be only beans besides, or perhaps not even beans. When meat is obtainable, it

[1] This is hearsay.

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533 At noon they are back on the roof of the church, in
*796 the shadow of a bell tower, and the *chirimía* is resumed. The bell-ringer is back again too, swinging the clapper by means of a short leather thong. They keep it up until three in the afternoon. Once more,
[541] before dawn on the following day, they begin again, and the arrival of the *fiesta* is further announced by the hiss and explosion of rockets.

541 This is not an important *fiesta*, and except for the
*796 inevitable *chirimía*, it is distinguished only by the
533 burning of a *castillo de la noche* in the atrium of the big church. As soon as it is dark, people gather along the walls of the churchyard, and the fuse is ignited. Catherine wheels, rockets, and balls of colored fire, unit by unit it burns, until the last brilliant burst from the top of the tower. Then the *chirimitero*, who has been playing on the roof of the church, comes down and plays standing beside a fire made in a corner of the atrium, while the framework of the *castillo* is removed from its pole. A procession forms, lit by
• [372] *ocote* torches and led by the seven sections of the *castillo*, carried by seven men, and followed by the *chirimitero* and the drummer and people who may care to come along. The procession goes to some house in the *barrio* of Santa Cruz. The *mayordomías* (stew-
794 ardships) of the *castillo* and the candles burned in the
*796 church for this *fiesta* inhere in the *barrio* of Santa
541 Cruz, and the *mayordomos* are always men of this *barrio*. Arrived at the house of the *mayordomo* of the *castillo*, the framework is put down, there to be kept until next year.

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the atrium and play quite different music—a single minor strain, over and over. [796* 533]

Holy Saturday, Sabado de Gloria.—When the priest is here, he blesses the water and the fire and then holds mass. Three candles are lighted on the water tank in the churchyard; he blesses the water while flowers are thrown into it. A new fire is kindled with flint and steel. People come with coals to kindle and carry home to light incense with. During mass Christ rises; the curtains are pulled down from the altars and the bells ring, not only in the Templo Mayor but also in the chapels. Rockets are discharged. Some eat meat that afternoon; others wait until Sunday. [372] [782] [541] [262]

Easter Sunday, Domingo de Pascua.—Everyone eats meat *tamales* on this day. In the afternoon the *Chinelos* leap once more, and there is *brincando al gusto* (i.e., anyone who wishes joins the leaping). The men drink alcohol again, and many get drunk. [535] [273]

April 28.—This is the day before the *fiesta* of the *barrio* of San Pedro. The *chirimía* plays on the roof of that chapel. 796* 533

April 29.—This is the day of the *fiesta* of San Pedro. Besides the *chirimía*, the *teponaztli* (pre-Columbian wooden drum), owned by this *barrio*, is played on the roof of the chapel.[1] This is a fairly important *fiesta*. There are generally two religious dances: *Los Moros*, from the village of Santo Domingo, and *Los Danzantes*. *Los Danzantes* appear only at this *fiesta*. The little boys who dance it are drawn from all *barrios*, for 796* 535

[1] On the authority of only one informant.